

PIANO CONCERTO NUMBER ONE: HEATMADAH
AN ORIGINAL WORK FOR PIANO AND ORCHESTRA

A DISSERTATION
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BY
GRACE XU SCHOTT

DISSERTATION ADVISORS: DR. ROBERT PALMER AND DR. MEI ZHONG

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DEDICATION

I wish to dedicate this dissertation to my parents: Dr. Keli Xu and Guoqing Wang, the most incredible people I know. Through them I discovered the true purpose of music: to express admiration for the One who created it, molded it, and sculpted it to perfection.

ABSTRACT

DISSERTATION: An Original Work for Piano and Orchestra, *Heatmadah*

STUDENT: Grace Xu Schott

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The purpose of this study is to create an original composition for piano and orchestra, Piano Concerto Number One, *Heatmadah*. While numerous compositions of piano concerti already exist, the goal of the dissertation, through the process of composing an original score, is to express new ideas based on traditional forms. This quest evokes the questioning of traditions, yet presses tightly upon the value of the individual.

The first section presents a brief history of the piano concerto and introduces my piano concerto, *Heatmadah*. The second section discusses the significance of the study. A review of literature is investigated in the third section. The fourth section contains the methodology of my dissertation and includes discussion of preparation, orchestration, the interaction between piano and orchestra, the role of the flute and piccolo, virtuosity, and structure. The structure discussion includes a thorough analysis of how the work is put together, and is illuminated by several musical excerpts. A description of important musical traits and influences follows, including cyclical transformation, augmentation and diminution of materials, harmonic language, influence of jazz and the iconic jazz artist, influence of Ravel, and challenges and goals.

I hope that my concerto will connect and resonate with both performers and audiences alike.

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I. INTRODUCTION

Brief History of the Piano Concerto

For more than 250 years composers and performers in western music history have identified the piano concerto as a well-established genre. Johann Sebastian Bach composed some of the earliest keyboard concerti in the Baroque era. His six harpsichord concerti, BWV 1052-1057, were highly influenced by the violin concerti of the Italian Baroque composers, Vivaldi, Torelli, and Corelli. J. S. Bach and J. C. Bach's works subsequently became sources for their successors in the classical period, including W. A. Mozart.

Mozart's twenty-seven concerti, similar to the Baroque violin concerti of Vivaldi, Torelli, and Corelli, demonstrate traces of ritornellic structure. More technically demanding passages infiltrated the concerti, stipulating greater finger dexterity and virtuosity from the performer. While technical accomplishment rose to a higher standard in these concerti during the Classical period, this became more intensified during the 19th century.

There were numerous factors that contributed to the heightened intensity of virtuosity of the Romantic era: the availability of larger performance halls, the technological advancement of the piano, and the empowerment of the individual artist. It was during this period in music history that virtuoso-composers emerged. The

quintessential nineteenth-century composer, Franz Liszt, captivated the audience with his spellbinding virtuosity and stage presence. He composed three original concerti, in addition, he also composed Totentanz, and several transcriptions for piano and orchestra. Composers such as Chopin, Schumann, Grieg, Mendelssohn, Brahms, Ravel, Bartok, Prokofiev, Shostakovich, and Tchaikovsky all made major contributions to this body of literature during the nineteenth and the twentieth centuries.

In the past three centuries, the above-mentioned European composers have set the highest standards in piano concerto composition as they explored a myriad of compositional practices. Their legacies continue to the present day. Most of these works resulted in the timeless masterpieces still enjoyed by the public today.

In America, composers such as Edward McDowell, Amy Beach, Alan Hovhaness, Gunther Schuller, John Cage, Lowell Lieberman, and John Corigliano have all made contributions to the piano concerto. Many of these composers were influenced by ideas stemming from the European musical tradition. Edward McDowell's two piano concerti (Op. 15, No. 1 and Op. 23, No. 2), both composed in Germany, were influenced by Norwegian composer Edvard Grieg's piano concerto in A Minor, Op. 16. The tonal languages of Wagner, Brahms, and the early works of Debussy influenced Amy Beach's four-movement piano concerto, Op. 45.

Non-Western influences upon American piano concerti are prevalent as well. In the five concerti of Alan Hovhaness, for example, traces of Oriental influence can be heard through his treatment of both harmonic and rhythmic languages. Jazz elements are found in Gunther Schuller's *Colloquy*, for two pianos and orchestra. Both of George

Gershwin's piano concerti and his *Rhapsody in Blue* are hallmark works of jazz-influenced music.

Avant-garde American composers such as Milton Babbitt, John Cage, and Lowell Lieberman expanded the possibilities of traditional Western music through various modern composition techniques. Milton Babbitt adapted the twelve-tone method in his Concerto for Piano and Orchestra. John Cage incorporated the use of tone clusters on the piano and experimented with production of unique sounds by playing directly on the piano strings. His *Concerto for Prepared Piano* requires objects to be inserted in the piano. Composers such as Lowell Liebermann and John Corigliano created eclectic works for piano and orchestra. Their works possess complex harmony, rhythm, and instrumentation, yet they do not entirely stray away from Western musical traditions.

An Original Work for Piano and Orchestra

In the composition of my own piano concerto, *Heatmadah*, the influences from various cultural roots are evident. American jazz elements, European-influenced materials, and non-European materials are prevalent throughout this work. There is not one national identity that defines the style of the work since the purpose of composition is not necessarily to uncover a national identity, nor is it to find a representation of the plethora of cultures embedded in America. Rather, the goal of this creative project was to uncover traces of humanistic value embedded in the individual.

This is demonstrated throughout the concerto with an emphasis on the democratic relationship between the individual (piano soloist) and the mass (orchestra). Even though the orchestra has a well-defined identity as a mass, it does not intend to

overpower the individual, or disparage it. Instead, it obligingly supports the individual in numerous ways. One example, in the opening bars of the concerto, the string pizzicato provides gentle support for the piano and piccolo. By using soft pizzicatos, it frees itself from overwhelming the rest of the instruments.

Similarly, while the individual has a well-defined identity, it remains attentive to the mass. An unspoken agreement of cooperation between the piano soloist and the orchestra surfaces throughout the concerto, creating democracy in the midst of the constant strive for identity. Following the piano soloist's cadenza in the first movement, the orchestra continues to engage in lively dialogue with the piano, despite the recent intense monologue of the soloist. Depicting an ideal society, where the individual reserves a special place, the mass holds respect for the individual. This musical democratic model is implicitly embedded within the framework of the concerto.

Mixed meters, polytonality, and asymmetrical phrase structures are prevalent in the work. The intention of incorporating traces of unbalanced structural devices is to underline the unpredictable quality of the piece, allowing the fickle senses of capriciousness to surface throughout the work. The result of such an arrangement is one that may embrace irregularity, yet frees itself from rhythmical redundancies.

The concerto consists of three movements: Allegro, Adagio; and Vivace. Even though its harmonic language is adventurous and complex, its structure closely follows traditional classical concerto form, which includes the sonata form.

The name of the concerto, *Heatmadah*, means *perseverance* in Hebrew. My recent visit to Israel in August 2011 had a great impact on me. I observed on a daily basis the goodness in human beings through the persevering spirit of the Israeli people. For the

first time, I understood what it meant to endure hardships on both a personal and a global basis. This very spirit inspired me to compose this concerto.

II. REVIEW OF LITERATURE

The Concerto, by John Culshaw, is an insightful book on the history of the concerto. It includes a chapter called, "The Music Commands the Form," describing the transition of formal style from the classical to romantic. This chapter breaks down the influences of Haydn, Mozart, and Clementi on Beethoven as it makes comparison between Beethoven's early and late concerti. This is valuable information that sheds light upon the concerto form at the end of the Classical Period and the beginning of the Romantic Period.

Abraham Veinus's book, *The Concerto*, is more historically complete than Culshaw's book. Bearing the same title as Culshaw's book, Veinus classifies his ideas into seven components: the early concerto, the concerto grosso, the early solo concerto, the classical concerto, the Beethoven concerto, the romantic concerto, and the modern concerto. He singles out Beethoven as a major transitional figure by designating a complete chapter to the discussion of his concertos. Veinus' discussions are not limited to the formal structures of the concerto, but expand toward performance practice related to Beethoven, and how the piano is treated as an instrument during the dawning of the Romantic Period. While comparing the piano playing of Beethoven and Hummel, Veinus wrote, "Beethoven's

piano playing was more significant for the future; Hummel's more pleasing to the present."¹

Wendell Nelson's book, *The Concerto*, offers a comprehensive overview of the genre through four centuries of key composers and their contributions. It is different from Veinus' book in that the author offers specific passages and music examples to illustrate his ideas. The visual images of the musical excerpts offer an enhanced comprehension of the prose. Similar to Veinus, Nelson designates an entire chapter to the works of Beethoven.

John M. Harris wrote *A History of Music for Harpsichord or Piano and Orchestra*. Harris classifies the composers by nationality as well as time period. He lists the works and provides brief biography for each in chronological order. This book is helpful because its objective is quite different from other historical accounts of the concerto: lesser-known composers throughout the centuries are mentioned along with well-known composers. The information in each chapter includes an introductory paragraph explaining the important elements of the time period, as well as their pervasive role in the manifestation of the concerto. While this book presents comprehensive information about the concerto throughout history, it is lacking in both detail and the anecdotal side of composers.

Cambridge Companion to the Concerto is a collection of scholarly writings on the concerto in one volume, compiled by Simon P. Keefe. Unlike his chronologically organized books, this volume takes an entirely different approach. With eleven different contributors, the book is divided into three parts: the first part is a background theory of

¹Abraham Veinus, *The Concerto* (Garden City, New York: Doubleday, Doran and Company, Inc., 1945), 149.

the concerto in society throughout three centuries; the second part includes concrete examples of works; and the third part discusses the performance practice of the concerto between the eighteenth and twentieth centuries. The third part is particularly useful because it focuses on performance practice of the virtuoso beginning in the eighteenth century to the present age.

The Russian Piano Concerto, by Jeremy Norris, pays tribute to the piano concerti of Russian heritage. Norris takes on a personal perspective by incorporating composers' correspondences to friends and relatives along with other personal writings of the composers. Throughout the book he discloses the inner workings of a Russian piano concerto by making detailed comparisons between passages of different composers' works. To show the influence Tchaikovsky had on Rachmaninoff, for example, a specific musical excerpt from Tchaikovsky's Piano Concerto in B-flat is juxtaposed with a musical excerpt from Rachmaninoff's Piano Concerto No. 3. The comparison of the two excerpts is so convincing that they appear to have been written by the same person. An entire chapter is devoted to the piano concertos of Tchaikovsky, revealing his initial fear of embarking on a piano concerto, and the discouragement he received from Nikolai Rubinstein when he first shared with him the newly composed work. The most valuable asset of the book is information regarding composers' work as it is revealed through their personal correspondences to friends and family.

John Winsor wrote *Breaking the Sound Barrier: an Argument for Mainstream Literary Music*. Winsor argues that the public is growing increasingly unaware of the works of twentieth-century modernist composers and composers today. He tries to answer the question as to why few contemporary American literary works are performed in concert

halls. His perspective on music is multi-dimensional: he not only addresses the composers' role in music making, but he addresses the role of the audience as well. In addition, one particular chapter discusses the "mistakes" of the modernists. He makes implications of seldom performed works by living Americans and speaks of the lack of "musical advantage" the serialism and aleatoric music offers to the modern musical culture.

In *What To Listen For In Music*, American composer Aaron Copland attempts to teach audiences how to listen to music intelligently. What is noble about Copland's approach is that he explicitly explores the elements of music without assuming that his readers are music connoisseurs. He writes about "three separate planes,"² which listeners should use as they hear music. Without one of these "three planes," the full appreciation of a piece of music would be limited. This idea directly relates to the concern expressed by Winsor in his book, that the composer should be thinking about not only the music materials he is composing, but also about the performer and the audience.

Books on instrumentation and music notation, such as *Music Notation in the Twentieth Century* by Kurt Stone, and *Music Notation: A Manual of Modern Practice* by Gardner Read, are key sources in addressing issues about music notation. For instrumentation, in addition to these books, the Internet site, *Music for Eyes and Ears* by Don Freund is particularly helpful.

The full scores of several concerti, including Ravel's Piano Concerto in G major, Gershwin's *Rhapsody in Blue*, Rachmaninoff's Piano Concerti No. 2 and No. 3, and

² Aaron Copland. *What to Listen for in Music* (New York, Toronto, and London: McGraw-Hill Book Company Inc. 1957), 8.

Shostakovich's Piano Concerti No. 1 and No. 2 are all important sources for this project.

These scores reveal valuable information with regards to instrumentation, rhythmic language, and other original markings made by the composers.

III. METHODOLOGY

Preparation

To better understand how composers approach the composition of piano and orchestra, I immersed myself in a study of piano concerti. My studies included the scores of all five Beethoven concerti, Ravel's Piano Concerto in G Major, and Rachmaninoff's Piano Concerti No. 2 and No. 3. Ravel's concerto was a major influence on the orchestration of my concerto. Ravel is acknowledged as one of the most brilliant orchestrators in music history. Through the score of his piano concerto in G major, I adapted his ingenious setting of strings and woodwinds as well as the balancing act among the percussion, woodwinds, strings, and soloist.

The initial steps in the composition of *Heatmadah* involved making sketches of the main theme and the secondary themes, as well as developmental and transitional materials. Next, I outlined each movement with their themes, marking significant transitions within each section. This was followed by a thorough two-piano reduction. The reduction included precise measure numbers, tempo markings, and clarity of notation. When the reduction was completed, the instrumentation process began. I approached instrumentation meticulously, paying close attention to timbre and each instrument's capabilities.

Orchestration

The orchestral repertoire is not lacking in modern times, as this literature has accumulated many masterpieces from past centuries. Today, composers experiment with endless possibilities of brass, woodwind, string, and percussion instruments. The massive sound produced by these instruments gives the orchestra a new meaning in modern times. From the baroque concerto grosso to the symphony, the size of the orchestra in our musical history became progressively larger. Naturally, the volume produced by the orchestra has become progressively larger as well. As exciting as the massive sounds produced by the gigantic orchestras may be, I prefer to utilize a smaller orchestra, one that will produce the quality of sound that offers peaceful elegance without compensating for extensive dynamic contrasts between instruments. In my search for a thinner and spacious timbre, I yearned to fulfill my intentions in countering societal influences. In our society today, sound environments have become progressively louder and more abrasive. For example, in movie theaters, restaurants, and even churches, volumes of higher than normal decibels exit out of speakers, pummeling into desolate ears of consumers. The results of this are unforeseen effects upon the psyche of the consumers who are unknowingly carrying with them the high level decibels into their already-stressful lives. While seeking sound sources that oppose this societal phenomenon, I decided to strive for a thinner sound. Here is the instrumentation of the concerto:

Woodwinds: piccolo, flute, oboe, clarinet in B-flat, bassoon

Brass: horn in F, trumpet in B-flat

Percussion: timpani, claves, woodblocks, snare drums, triangle, castanets

Strings

Interaction between Piano and Orchestra

In order to remain consistent with the intent to create a less aggressive timbre, I limited the use of brass to only horn and trumpet. The smaller orchestra allows the soloist to shine without fear of being overpowered. At the same time, ample opportunities in engaging extensive dialogue between piano and orchestra are created. Through these interactions, the spotlights upon individual orchestral instruments are evident.

During the Classical period, the soloist-orchestra relationship reflected the social regime of Europe. The enlightenment ideals reigned during the Classical era; morality was valued highly, even above politics and law. This enabled individuals to participate in the freedom of expression that glorified the relationship between the individual and the masses.

These enlightenment ideals were very foreign to me before I arrived in America in 1991. Just three years prior to arriving in the United States, I witnessed the devastating Tiananmen Square incident of 1989. As a ten-year-old, I was too naïve to understand fully the communist agenda as well as the cause and consequence of that June Fourth event. However, when I finally arrived in the United States two years later, I

noticed stark differences between the two countries, which were reflected in the overall behavior of the people of these respective countries. I came to the realization that a nation's government really does impact its citizens. In China, since human rights and the notion of freedom are limited, one must be very careful with their behavior and speech, even in the privacy of one's own living space. For example, while listening to Christian music in our family apartment one day in China, my parents made sure all the doors and windows were shut in our apartment, so that the neighbors could not hear us. We were not concerned that the neighbors would complain to us about the noise level, rather we were concerned that they may report to the officials what we were listening to. When someone reports to the authorities about one's religious belief, it may put you in danger of unemployment. In this communist country, personal liberties, religion, and freedom of speech are limited; the collective is celebrated more than the individual. On the other hand, in America, the individual is celebrated more than the collective. When I first arrived in America, I noticed that Americans smiled more, joked more, and created more. For the past twenty-two years, I was fortunate enough to be part of a people who are free and are able to celebrate their freedom of speech and religion every day. In the piano concerto, *Heatmadah*, it is my intention to create unity by elevating the relationship between the individual (soloist) and the mass (orchestra).

The Roles of Flute and Piccolo

Flute and piccolo hold prominent roles in the concerto. Their roles are analogous to the "supporting actors" of a cinema or theatrical production. My affinity towards the flute and the piccolo started in my early years of concert-going experiences. The unique

and impressionable timbre of the flute has captured the imagination of my mind's ear since I was a child. In my concerto, there are several key components with this instrument that enhance its role as a supporter of the piano. First, the high register of the flute enables it to pierce through the strings and other wind instruments without sacrificing sound quality. Second, the flute's agile disposition allows quick maneuvers, conveying a sense of urgency and excitement. Third, the expressive quality of the flute helps highlight the expressivity of the piano. Fourth, when repetitive notes are played, the flute and piccolo can produce both speed and clarity.

Near the beginning of *Heatmadah*, the piccolo introduces the main idea with vivacious energy, bringing a breath of fresh air with its restive humor. Only a few measures prior, the piano prepared for the entry of the piccolo with accompaniment patterns, patiently yielding to the entry of the piccolo. When the two instruments finally meet, the synergetic motion triggers the strings to join in with pizzicato gestures.

In many ways, the flute and the piccolo act as guardians to the piano soloist. Its faithful companionship with the piano soloist sets them apart from the rest of the instruments. In the opening of the first movement of *Heatmadah*, the piccolo presents itself as a soloist. Later, it also plays a significant role in the materialization of the second idea. After the piano initially states the second idea, the flute and piccolo join in. While the piccolo colors the upper register of the piano with a counter-melody, the flute complements with a duet. The oboe eventually joins the trio, carrying on the conversation with fervor. (Specific examples with measures numbers will be provided in detail later in the analysis section).

Virtuosity

During the Romantic era, the virtuoso was perceived as a powerful entity, someone possessing supernatural abilities as he or she contended with the orchestra. In this concerto, the soloist has opportunities to shine proudly in community with the orchestra, yet, does not overpower it. In addition, there are ample interactions with the orchestra to allow both piano soloist and orchestra to shine.

In *Heatmadah*, virtuosity is achieved through various venues of technical display by the piano soloist. He or she is given ample opportunities to display resilient technique, while preserving balance between virtuosity and expressivity. I equipped the concerto with rapid passages, peppered with repeated notes, quick glissandi, parallel triads, and robust octaves, in order to capture a plethora of vitality throughout the piece.

While virtuosity is a pertinent factor to the aesthetic aspect of *Heatmadah*, its existence would be incomplete without the elements of expressivity. As a composer, it is necessary to create balance between the intellect (virtuosity) and the emotions (expressivity), so that the performer may reach an equilibrium that allows the display of a true artist.

George Gershwin, in 1929, spoke to a journalist regarding his musical ideals: “to my mind all composers are a combination of two elements-the heart and the brain. Some composers overdo one of the elements in their work. Tchaikovsky (although he was a good technician) was apt to stress the heart too much in his music; Berlioz was all mind. Now Bach was a glorious example of the unity of the two.”¹

¹ Howard Pollack, *George Gershwin: His Life and Work* (Los Angeles: University of California Press 2006), 137.

Structure

The concerto is in three movements. The first movement loosely resembles a classical sonata form, consisting of exposition, development, recapitulation, and coda. The second movement possesses a gentle character. Its tender disposition resides in a variation form. The last movement emerges *attaca*, immediately following the second movement. Its mission is to explore new possibilities with traditional rondo form.

First Movement

The structure in the first movement is quite unpredictable. Due to the unpredictability of my trip, it is only appropriate to leave scant room for conventional design of the movement. The form of the first movement is one that resembles sonata form, yet possesses numerous unconventional characteristics. While visiting Caesarea, Israel, I had a glimpse of a living quarter of the town. A town no more than 20 kilometers away from Tel Aviv and Haifa, it was built by Herod the Great around 25 BC. While strolling down its streets, I witnessed tourists, business vendors, and soldiers going about their day with great vigor. This excitement I experienced as I witnessed the life of the town was translated musically into a series of patterns in the piano, consisting of the alternation of dyads and single notes. The principle motif, which is conventionally stated by the soloist, is presented in *Heatmadah* by the piccolo with fervent energy starting in m. 2 (see A-1a). This tune depicts the jaunty character of the overall spirit I felt during my visit, which was directly influenced by our Israeli tour guide, who exuded an aural of positive spirit throughout my trip. While the piano and the piccolo state their opening remarks, the strings engage in sparing pizzicato patterns. This

specific timbre provided by the pizzicato strings is used to garnish the lively energy already evident in the piano and the piccolo.

A-1a First Movement (mm. 1-11)

The musical score for the first movement (mm. 1-11) of A-1a is presented in three systems. The top system (measures 1-5) shows the Piccolo and Piano parts. The Piccolo part begins with a melodic line, and the Piano part provides a rhythmic accompaniment with chords. The second system (measures 6-8) continues the Piccolo melody, while the Piano part features a series of explosive, long-range consecutive chords. The third system (measures 9-11) shows the Piccolo part concluding with a melodic line, and the Piano part providing a final accompaniment. The tempo is marked 'Allegro' and the key signature has one sharp (F#).

The “first idea” as presented by the piccolo, with the accompanying piano. (Strings, woodwinds, and percussion are not shown.)

An unexpected derailment of the first idea occurs in the piano, when a series of explosive, long-range consecutive chords appear (see figure A-1b). This unforeseeable musical episode depicts an impromptu excursion of a marketplace in Caesarea that I undertook. I saw a young child chasing after another child, hurriedly shuffling their feet along. An extensive piano solo passage depicts the hasty motion of the children.

A-1b First Movement (mm. 11-19)

The musical score for measures 11-19 of the first movement is written for piano. It consists of two staves. The right staff (treble clef) contains a complex, fast-paced melody with many beamed sixteenth and thirty-second notes. It begins with a forte (f) dynamic and includes a fortissimo (ff) section. The left staff (bass clef) contains a more rhythmic, arpeggiated accompaniment. It includes markings for 'loco' (local) and '8va' (octave). The score is labeled 'Piano' at the top left.

The piano solo passage depicts the hasty motion of the children.

After a few measures, the trumpet plays the first theme again, this time a fourth higher than its initial appearance. First, it appears by itself, then the clarinet carries it on fervently. The clarinet and the trumpet continue their “duet” while the piano plays its own version of the first theme, independent of all the other instruments. The restatement of the first idea comes to a close in m. 58, making room for the second idea to emerge. Traditionally in an exposition, the first and second ideas are presented before any re-statement of the first idea. In this case, the absence of the second idea in the beginning carries a sense of suspense.

The second idea (see A-2) contrasts to the initial one. Unlike the first idea, which captures a hustle and bustle atmosphere, the second idea exudes a tranquil quality extracted from a view of the Mediterranean Sea, and engages the piano with lilting arpeggios, capturing a nostalgic character.

A-2 First Movement (mm. 78-84)

freely and expressively

Piano

f *p* *mf* *f*

The “second idea” as presented by the piano solo.

While the first idea displays the piano soloist’s virtuosic prowess, the second idea presents the expressive charm of the soloist. These nostalgic sentiments of the second idea fundamentally reverse the role of the soloist from virtuoso to poet, transforming groups of condensed sounds into splashes of sparse, bright, and warm sound colors. The ascending arpeggios suggest an unspoken optimism; decorated with grace notes, they bravely lead the way towards new ventures.

Special precautions are used in order to promote the soloist’s successful showcase of his poetry. For example, the flute and piccolo, later joined by the oboe, includes figuration that revolves around the soloist’s flourishes. Avoidance in doubling the piano with the main melodic materials in conjunction with the limitation of extreme registers, are essential techniques in preventing the winds from stealing the soloist’s limelight. It is in these peripheral elements that the flute and the piccolo find themselves to be unwavering companions for the piano.

A-3 First Movement mm. 85-90

The image shows a musical score for three instruments: Piccolo, Flute, and Piano. The Piccolo part is in the top staff, the Flute in the middle, and the Piano in the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score covers measures 85 to 90. The Piccolo and Flute parts are characterized by repeated sixteenth-note figures, often with triplets. The Piano part features a prominent, repeated sixteenth-note figure in the right hand, while the left hand plays a more rhythmic, accented pattern. The overall texture is dense and rhythmic, typical of a development section in a symphony.

The flute and piccolo: the unwavering supporters of the soloist.

Traditionally known as the development, this section of the movement emerges after a dramatic transition in mm. 103-108. Starting in m. 109, the development section commences with repeated sixteenth-note figurations in the piano part, fanatically surging through the right hand. With each note repeated, the soloist's part progressively becomes more intensified. It is through the fervent pursuit of the unpredictable mission ahead that the portrayal of a relentless character takes shape. While the right hand engages in repetitive motions, the left hand punctuates alternating downbeats and off beats with accents (see A-4).

Whether it is merely one note played by the piano or a chord repeated by the entire orchestra, repetitive notes are vehicles in transmitting excitement and intensity. The persistent lingering upon a single note is evident in this section through the repetition of the note C 5. Tenaciously stated through the right hand of the pianist, these figures fixatedly suggest an unstoppable quest for perseverance. In opposition to the kind of fixation that suggests obsession, this particular fixation implies a sense of determination, a positive outlook, which invites perseverance. It depicts a character determined to overcome tribulations and hardships regardless of circumstances.

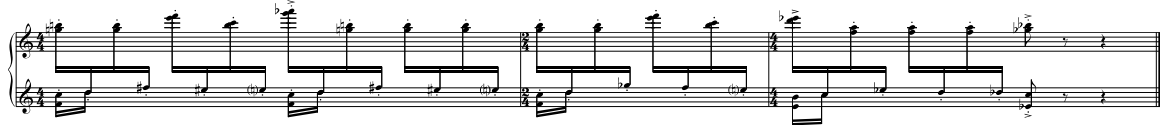
A-4 First Movement (mm. 115-117)



The repetition of the note C 5 is persistently stated in the right hand while the left hand accentuates.

Peppered by staccato throughout, these sixteenth notes of the piano rapidly surge forward with hand-crossing motions, driving the development into lively dialogues between the orchestra and the piano. As the scherzo-like episode draws to a close in m. 121, its retrograde (A-6) emerges, providing a sudden change of mood in the piano.

A-5 First Movement (mm. 125-127)



The prime form of the retrograde below.

A-6 First Movement (mm. 128-131)



This is the retrograde version of the prime form, with slight alterations. (see example A-5)

The backward rendition of the prime unexpectedly meanders toward an active dialogue between the piano and orchestra. In turn, the dialogue paves a path towards the imminent cadenza. The fabrication of the transition involves the re-capturing of reminisces of the development materials.

The cadenza emerges in m. 163, preceded by a long trill played by the piccolo, which lingers well into the entrance of the piano solo. At this time, the nostalgic sentiments resurface, mimicking the same material as seen in A-2. The mournful solo elaborates upon a simple melody, capturing a sense of remorse once again. Disparate rhythmic figurations eventually transform into regular, quick sixteenth notes. This time, instead of inviting the woodwinds to join its lonesome venture, the piano continues its monologue with flaring arpeggios flying freely about. Subsequently, the free-spirited figures turn into oppressive chords, leading towards an agitated episode. Similar to the development materials, this episode retains an urgent repetitive nature, engrossed with percussive outbursts. Its daring venture carries on its shoulders traces of the past with its familiar harmonic and textural languages.

A-7 First Movement (mm. 163-166)

The musical score shows the opening of the cadenza. The right hand (treble clef) begins with a series of arpeggiated chords, marked with a forte 'f' dynamic. The left hand (bass clef) provides a rhythmic foundation with chords and moving lines. The notation is dense, with many beamed sixteenth notes and complex chord structures. The key signature has two flats, and the time signature is 3/4.

The opening of the cadenza.

As the final chord of the cadenza is played, the orchestra follows with a tutti, officially marking the end of the development section. An outburst of the main theme inflames the aural vista, as if a hero is triumphantly returning from battle. This

homecoming is achieved with the entire orchestra, along with the piano, fervently proclaiming unequivocal victory of a glorious crusade. Subsequently, a spotlight shines upon the piano solo once more, allowing the piano soloist to lead the orchestra into a coda.

A-8 First Movement (mm. 232-240)

The musical score for measures 232-240 of the first movement of A-8 is presented. It is a piano solo in 2/4 time. The right hand (treble clef) and left hand (bass clef) both play a complex rhythmic pattern characterized by frequent ties. The right hand starts with a half note G4, followed by a series of eighth and sixteenth notes with ties. The left hand plays a similar pattern, often in octaves or with a similar rhythmic structure. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning and *cresc.* (crescendo) later on. There are also *simile* markings in both hands, indicating that the performer should maintain the established rhythmic pattern. The key signature has one sharp (F#), and the tempo is indicated as 'mm.' (measures).

A familiar rhythmic language is depicted in this passage.

This passage, initiated by the piano, consists of familiar rhythmic pause initially used in the first appearance of the development section. The pattern is made up of an eighth note, followed by a sixteenth rest, which leads to an accented sixteen note tied to an eighth note. This accented sixteenth note is tied to a strong beat, creating a syncopated gesture. The segment ends with a final eighth note on the weak beat. In the original statement of the developmental section, the punctuated notes are short and temporary, without any ties. This is deliberately done to enhance the mechanics of the performer. As the pianist crosses the hands, it is very difficult to tie two consecutive notes together. Therefore, it is sensible to leave the sixteenth notes staccato, standing on their own without a tie to the final eighth note.

The coda proceeds with a grand sweep that includes the entire orchestra and piano, embracing the final phase with zeal. Quick sixteenth notes fervently race towards

the finish with brief, succinct rhythmic figures. The bold, confident nature of the coda in the first movement contrasts starkly with the serene character of the opening of the second movement.

Second Movement

In the opening of the second movement, a placid atmosphere emerges, immediately drawing a relief from the ferocious coda of the first movement. This musical transformation was inspired by what I experienced at the Garden of Gethsemane in Israel. As I entered the garden an olive tree captured my attention. This olive tree surely stood the test of time; having a life span of more than two thousand years, it was still standing proudly in the garden, free from infirmities. In order to capture a distinct identity of the olive tree, I designated a tonal center, G major, to appear in the opening and at the end of the movement, serving as bookends of the tonal progression. The middle sections of the piece are predominantly in the relative minor, with the exception of E-flat minor prior to the return of G major. This surprise emergence of a non-closely related key happened as a result of chromatic activities that occurred in Variation III. The use of chromatic harmonies was inspired by the seasonal changing of colors in the 'leaves of the olive tree, forming variegated colors in this "autumn" variation.

The second movement commences with a tranquil introduction by the piano solo. Though proud of its longevity, a closer scrutiny reveals a trace of lonesome disposition embedded in the olive tree. Since it outlived many acquaintances throughout its two thousand years, it yearns for familiar companionship. When the yearning is not

fulfilled immediately, it temporarily succumbs to a solitary state. Consequently, the piano captures this quality by introducing the opening material alone, in an aura of tranquility.

B-1 Second Movement (mm. 1-8)

11.

Very Expressive (Legato Throughout)

Piano

p

mf

simile

Opening of the second movement, in which the pianist engages in a monologue bathed in tranquility.

This emphasis upon the lyrical sensibility of the piano is indeed one of the main ingredients in capturing the olive tree's solitude. In addition, the regularity of the phrase structure emulates the symmetry of the tree. In order to illustrate the four seasons the olive tree experiences each year during the course of its lifetime, the phrase structure of the opening of the second movement consists of four-measure, antecedent-consequent structure.

The second movement is in variation form. Each of the four variations represents a "season" as experienced by the tree. The different seasons offer distinct takes on the main idea, as it presses on throughout the year, growing in maturity. Perhaps it is because of the olive tree's unwavering disposition throughout the fierce coldness of the

winter and the sweltering heat in the summer that allows the tree (main idea) to reoccur throughout.

B-2 Second Movement Analysis Chart

Variation:	Main Theme	Variation I	Variation II	Elaboration	Variation III	Elaboration	Variation IV
Measures:	[mm. 1-27]	[mm. 28-52]	[mm. 53-69]	[mm. 69-99]	[mm.100-107]	[mm. 108-129]	[mm. 130-203]
Key:	G Major	E Minor	E Minor	E Minor	E-Flat Major	E-Flat Major	G Major

As the opening piano solo comes to a close, the serenity also comes to a halt, temporarily making way for the emergence of winds and strings. The cheerful timbre of the wind instruments spurs the piano onward with zeal, under their gentle and protective wings. The rapid thirty-second notes in the piano merrily glide along, supporting the winds. The lively character displayed by the piano, and swift motion of the flute imbues the budding elements of early March, hence, inaugurating this variation as a “spring” variation.

B-3 Second Movement (m. 27-29)

The musical score for measures 27-29 of the second movement is presented for five instruments: Flute, Piano, Viola, Violoncello, and Contrabass. The Flute part begins with a melodic line marked *mp* and *legato*, featuring a long, sweeping phrase. The Piano part enters in measure 27 with a rhythmic, arpeggiated accompaniment marked *p*. The Viola, Violoncello, and Contrabass parts provide harmonic support, with the Viola and Violoncello marked *pp*. The score is written in 3/4 time and E minor.

The “spring” variation: the piano seamlessly surges forward as it provides the flute with unwavering support.

The imminent return of “A” finds itself nestled comfortably in E minor (m. 53), as it revisits the main idea in the piano part. This time the piano finds its companion in the strings, rather than engaging in a delivery of placid message by itself, as it did in the opening of the movement. It is quite content to see its brief homecoming bathed in the warm timbre of the strings, as if succumbing to the blistering summer heat. As ephemeral as it seems, the strings obligingly carry the soloist through familiar territory of the summer months, without looking back.

B-4 Second Movement (mm. 53-57)

The strings obligingly carry the soloist through familiar territory.

A sudden turn of events ensues, as the piccolo engages in a dialogue with the piano (m. 69). An elaboration of Variation II, this dialogue immediately leads to the emergence of the clarinet, actively engaging in quintuplet figures. This agitated state triggers an emotional panic for all involved. An air of unpredictability surrounds the figuration. This elaboration illustrates the excitement experienced by the olive tree throughout the summer.

B-5 Second Movement (mm. 69-70)

The piccolo emerges with the soloist.

The contrasting nature of such figuration invites more dramatic events to unfold. The contagious quintuplet figures carry on with persistence by the flute and the clarinet,

and eventually spread to the piano in m. 83. Eager to oblige, the soloist imitates what the flute and clarinet had done with great energy, capturing the moment with boldness. The strings soon join the piano in quick triplet-sixteenth rhythmical figuration (m. 87), sharing its role with the pianist as they transition.

B-6 Second Movement (mm. 87-90)

The musical score for measures 87-90 shows the Piano, Violin I, Violin II, Viola, and Violoncello. The Piano part has a melodic line with a triplet in measure 87. The Violin I and II parts play a continuous triplet-sixteenth rhythm. The Viola and Violoncello parts also play triplet-sixteenth rhythms, with the Viola marked 'mp' and the Violoncello marked 'cresc.'

The strings join the soloist with triplet-sixteenth figures.

The role of the winds is one of significance in the second movement. Virtuoso abilities are demanded of the flute. It does not intend to steal the spotlight away from the piano, rather, it desires to forge a partnership. This partnership, however, is an illusion, as the flute intends to compete with the soloist, only to realize its powers are limited. The strings often come to the rescue of the piano as the winds and piano become more intensely involved. One example of selfless rescue is evident in m. 87, where the strings come to the aid of the piano after the chromatically-driven melody of the winds, along with the agitated quintuplet figures of the piano, become fiercely entangled with one another. These lively activities reflect the vivacious spirit surfacing during the

summer months in the Garden of Gethsemane, where thousands of tourists come together and explore the mysteries of this biblical site.

As the summer heat ebbs, the elaboration of the second variation also fades away, as the C section comes to an end. When the piccolo suddenly halts on a “G,” sustaining until it gracefully disappears (m. 100), what immediately follows is the re-emergence of the main idea, in tutti, in E-flat major. Nostalgia surfaces when the piano solo presents a statement with reference to the brass and strings materials found in mm. 106-107. Variation III marks the beginning of the autumn season.

B-7 Second Movement (mm. 108-112)



The “Autumn” variation: as an reaction to previous statement of the brass and strings, the piano soloist provides a response.

A swift move of the orchestra, which consists of sixteenth and thirty-second notes, sweeps away the nostalgic sentiment with eager anticipation of the future. The piano responds with a similar swift figure (figure B-8), followed by a cadenza-like episode.

B-8 Second Movement (mm. 119-125)

The musical score for the Piano part, measures 119-125, is written in 3/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system (measures 119-121) begins with a forte (*f*) dynamic. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A dynamic shift to *sf* (sforzando) occurs in measure 121. The second system (measures 122-125) starts with a mezzo-piano (*mp*) dynamic. It includes a ritardando (*rit.*) in measure 122, followed by a fortissimo (*ff*) dynamic and an acceleration (*accel.*) in measure 123. The score features several triplets (marked with a '3') and a grace note (marked with a 'g'). The piece concludes with a final cadence in measure 125.

Quick gestures suggest a transitional passage towards a cadenza-like episode.

This solo brings the strings to a cadence that is eagerly anticipating the return of the main idea. When the piano states the main idea in Variation IV, there is a familiarity that captures nostalgic sensibilities, which is frequently felt in the winter season. It is usually during this time of the year when one reflects upon the excitement of the past months.

B-9 Second Movement (mm. 130-134)

The musical score for the second movement (mm. 130-134) of B-9 is written for Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The Piano part begins in measure 130 with a melody in the right hand, marked *mf*, and a bass line in the left hand. The strings enter in measure 131 with a sustained chord, marked *pp*. The Violin I and II parts have *arco* markings. The Viola and Violoncello parts also have *arco* markings. The Contrabass part has *arco* markings. The score ends in measure 134 with a *mp* marking for the Piano part.

The “winter” variation: nostalgic sentiments emerge as the main idea is restated.

Once again, the strings become the ambassador for peace, as they further explore those possibilities by providing warmth and support for the piano. The longevity of the olive tree personifies perseverance; “*Heatmadah.*” Many have witnessed the tree as it persevered through countless trying seasons in its lifetime. This last section gradually unfolds as the orchestra and the piano patiently pave the way for the third movement.

B-10 Second Movement (mm. 194-213)

Piano *pp*

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

Contrabass *pp*

Last measures of the coda in the second movement.

Third Movement

Throughout my trip to Israel, many sites captured my attention as I walked on various roads and tread through various terrains. Perhaps the one location that stirred up the most emotions in me was when I arrived at Golgotha, or, "Place of a Skull."

The opening of the final movement is a full blast from the entire orchestra, depicting the shock I experienced as I witnessed the place in which Jesus was crucified. With the exception of the piano, the declaration of this principle statement consists of four measures played in orchestral tutti. This statement recurs throughout the third movement as a refrain.

C-1 Third Movement (mm. 1-4)

This musical score shows the opening of the third movement, measures 1-4. The score is written for a full orchestra and piano. The instruments and their parts are as follows:

- Piccolo:** Measures 1-4, marked *ff* (fortissimo).
- Flute:** Measures 1-4, marked *ff*.
- Oboe:** Measures 1-4, marked *ff*.
- Clarinet in Bb:** Measures 1-4, marked *ff*.
- Bassoon:** Measures 1-4, marked *ff*.
- Horn in F:** Measures 1-4, marked *ff*.
- Trumpet in Bb:** Measures 1-4, marked *ff*.
- Trombone:** Measures 1-4, marked *ff*.
- Wood Blocks:** Measures 1-4, marked *ff*.
- Piano:** Measures 1-4, marked *ff*.
- Violin I:** Measures 1-4, marked *ff*.
- Violin II:** Measures 1-4, marked *ff*.
- Viola:** Measures 1-4, marked *ff*.
- Violoncello:** Measures 1-4, marked *ff*.
- Contrabass:** Measures 1-4, marked *ff*.
- Double Bass:** Measures 1-4, marked *ff*.

The score is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are consistently *ff* throughout the measures.

The opening of the third movement

“Golgotha” was accurately named, because these formations of rocks on the cliff precisely resemble the shape of a skull. What was more shocking was that below the cliff where this “skull” lies a parking lot. The atmosphere of this site is filled with activity characterized by the hustle and bustle of people from all walks of life; travelers, trades people, public workers, soldiers. To depict this scene, I used rapid succession of sixteenth notes in the piano, frolicking excitedly with repetitive gestures, all following the fanfare-like introduction.

C-2 Third Movement (mm. 4-6)



Repetitive sixteenth notes depict the lively atmosphere at Golgotha.

The third movement is rondo-like in structure, with contrasting ideas, refrains, and episodes populating the piece with fervent energy. The occasional interjection of “A” - the fanfare occurring in the opening bars of the third movement - exerts much spirit throughout the movement.

C-3 Third Movement Analysis Chart

A	B	A	C	A	D	A	C'	Coda
mm. 1-3	mm. 4-25	mm. 26-28	mm. 29-60	mm. 61-64	mm. 65-119	mm. 120-122	mm. 123-160	mm. 161-183

Towards the end of my Israel trip, a visit to the Dead Sea spawned new musical prospects. The vastness of the sea stimulated in me strong yearnings to break free of any burdens and eventually I became fearless. This personal experience of physically floating in the mineral-filled sea was how the “C” episode was born. The “C” episode consists of the piano executing triads played in succession, displaying a boldness in spirit and courage. Meanwhile, the timpani stress the first and last beats of the bar, alongside the soloist, emphasizing the beginning and ending of each measure.

C-4 Third Movement (mm. 28-31)



The series of successive chords are introduced immediately following the second appearance of the refrain.

The sense of urgency that follows, evoked by perpetual sixteenth notes in the flute and the violin, is unavoidable. However, as the provocative triadic chords and restless motion of the remaining woodwinds press onward, they soon tire as the entire orchestra comes to a halt (m. 43). What subsequently follows could be the result of my experience in Bethlehem.

The moment that I arrived in Bethlehem, a peace came over my being. I was bathed in serenity, as camels roamed the streets and palm trees graced the boulevards. As I walked through the manger in which Jesus was born, I was struck by a lonely feeling. Here, the first solo violin plays a stark melody, one not yet heard in any of the previous movements. This turning point provided by the violin soloist brings a new life into the midst. This is analogous to the new life that was born in this very place two thousand years ago.

C-5 Third Movement (mm. 42-45)



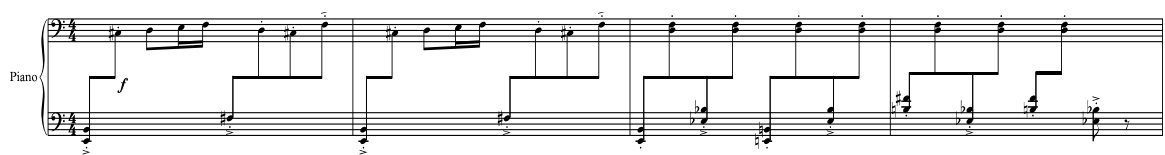
This expressive line, played by the first violin soloist, invites adventure and explores the emotional range of an artist.

Following the violin solo, a light-hearted episode occurs in the piano beginning in m. 46. This melodious and playful material expresses through the right hand of the pianist, while the left hand vivaciously executes a group of broken triads. The staccato articulation is used as a tool to highlight jauntiness, as if attempting to capture some Israeli children at play. The thin texture soon is replaced by dense texture in m. 60, when the refrain returns with an orchestral tutti.

The juxtaposition of the serious and jocular characters invites unpredictability, while simultaneously propels the sound elements forward. In m. 63, the piano once again dominates the spotlight with consecutive triads, alternating between the hands. Unlike the previous episode, strings double the piano. The woodwinds and the brass soon join in to exchange a short dialogue with piano and strings (mm. 65-77). In the midst of the episode, the two groups of instruments quarrel back and forth excitedly.

Even when the piano drops out unexpectedly, they pay no attention and carry on their quarreling uninterrupted. Finally, an unsettling energy disrupts the quarrel, as the piano intervenes with a passage of rapid and rhythmical patterns (see figure C-6). This episode's uniqueness is enhanced by the unique placement of accents. At first, the accents are placed on the first and third beats of the piano, then, they are switched to the second and fourth beat.

C-6 Third Movement (mm. 76-79)



The piano intervenes with a passage of rapid and rhythmical patterns.

Woodblocks join the ensemble, emphasizing the strong beats in this brisk episode. As brief as its ephemeral entry, the woodblock succumbs to silence while the piano decorates with colorful ornamental figures. The liveliness of the pianist's right hand especially displays an inviting and playful disposition, while the left hand accompanies. Occasionally, the woodwinds, strings, and brass take turns emphasizing the jovial quality displayed by the right hand of the pianist through imitation (mm. 87-92). As the episode comes to a close, the texture gradually thins, returning to the duo of woodblocks and piano. Eventually the pianist is left alone, as he or she prepares to embark upon a transitional passage, involving successive triads again (mm. 110-115). These triads are reminiscent of the chords initially introduced in the "C" section. When one least expects it, the trumpet nostalgically states a haunting melody, imitating the violin solo from mm. 43-46 (see figure C-7).

C-7 Third Movement (mm. 115-118)

Trumpet in B \flat

f

The trumpet solo imitates the violin solo.

The return of the A material is followed by the imminent re-appearance of the C material by the piano soloist. Starting in m. 122, the pianist reminds the listeners of the initial exploration of the triadic gestures with a restatement of the following material initially seen in C-4.

This familiar material leads to an unfamiliar passage where the thick texture and extended tertian chords display the relentless proclamation for an unspoken yearning

(mm. 134-141). To set this apart from the previous episode involving the same opening triadic gestures, it is appropriate, therefore, to refer to this particular episode as C' (C prime).

Subsequently, an imitation of the succinct passage provided by the flute in mm. 146-155 brings the piano to a mock closing expedition. Doubled by the strings at first, then joined by the woodwinds and brass, this passage appears conclusive without being a real ending.

C-8 Third Movement (mm.160-165).



The piano solo states a reflective narrative while the orchestra halts.

The coda begins with a reflective narrative in the piano, which is then shared by clarinet and horn. The orchestral tutti soon finds itself plunging into a final statement.

Cyclical Transformation

In order to transpire continuity throughout the work, cyclical transformation is utilized. In the piece, materials first presented in the first movement return in the third movement. In many cases, the returning materials are presented in augmentation or diminution form of the original. While augmentation and diminution are the primary agents in referencing materials in various forms, other subtle alteration of rhythmic

patterns and harmonic language are also used to capture the variegated essence of the music.

Augmentation of Materials

In the third movement, the opening gestures appearing in the flutes, oboes, and clarinets, between mm. 5-7, closely resemble the material in the piano solo starting in m. 121 of the first movement (see figures D-1 and D-2 below). While it is not an exact replica of the original, there is enough evidence to proclaim that D-2 is an augmented version of D-1. In the first movement, this material takes shape in the piano as staccato figures, relentlessly pressing forward with limitless energy. While the right hand persists with a continuous sixteenth note pattern, the left hand begins with an eighth note, followed by a sixteenth note rest, with its “unit” completed by another eighth note. Both hands work together to formulate two “macro” units of such an idea in each measure, which can be broken down into two “micro” units of a 3+3+2 pattern. This very idea is transpired into the third movement with subtle differences. In the third movement, the rhythm is augmented by fifty percent. While the first movement figure’s smallest note value is the sixteenth, the smallest note value in the third movement is the eighth note. While both use a time signature of 4/4, the “micro-unit” can be only stated once in the third movement, as a result of its augmentation.

D-1 First Movement (mm. 115-117)



D-2 Third Movement (mm. 5-8)



Diminution of Materials

While the adaptation of an original idea in augmentation is one technique used to manipulate variegated phrases, the opposite of such an idea, reducing the rhythmic value of previously stated material, or diminution, is also lucrative in its function.

A trace of a departed idea surfaces as the flute and clarinet engage in virtuosic passages in mm. 9-10 of the third movement (see figure D-4). A reminder of the line played by the piccolo in the opening of the first movement, the flute and the clarinet make another attempt, this time, in a more brisk manner.

D-3 First Movement (mm. 2-4)



The main idea from the first movement, as stated by the piccolo. The first three notes are used as diminution in D-4.

D-4 Third Movement (mm. 8-10)

The flute and clarinet playing a diminution form of the first three notes of D-3.

This idea, first presented by the piccolo, is a dominating one in the concerto. Throughout the first movement, this theme is developed extensively with different instruments. In the third movement, as illustrated above, the flute and the clarinet revive the first three notes of the main theme in diminution. Unlike the original version in the opening of the first movement, the use of sixteenth notes is predominant in the final movement. These sixteenth notes enable the instrumentalist to create brisk movements and engage in virtuosic display. In addition, the clarinet zealously imitates the flute in an interval of a perfect fifth below, attempting to follow its leader.

Harmonic Language

Chromatic harmonies are pervasive throughout the concerto. Its predominant role is to transform passages from ordinary to ornate. From the development of the first movement to the coda of the third movement, chromatic harmonies emerge throughout.

As seen in figure E-1 below, the piano plunges on exhilaratingly, heavily embodied by chromatic harmonies. The left hand of the piano, excited and zealous, alternates with the monochromatic figure in the right hand, playing “C” repeatedly. What seems to be an interminable series of repetitions in the right hand turns into a

retrograde of the prime form. The chromatic harmonies continue to manifest themselves in the retrograde version.

E-1 First Movement (mm. 128-131)



Chromatic harmonies continue to manifest itself in this retrograde version of mm. 108-118.

Shortly following the cadenza of the first movement, at the opening of the coda section, the piano independently thrusts into a brisk run, haunted by chromatic harmonies.

E-2 First Movement (mm. 232-240)



The piano independently thrusts into a brisk run, haunted by chromatic harmonies.

As a solo passage, its purpose is not only limited to displaying the virtuosic abilities of the pianist, but it allows virtuosity and chromaticism to intermingle. It sets

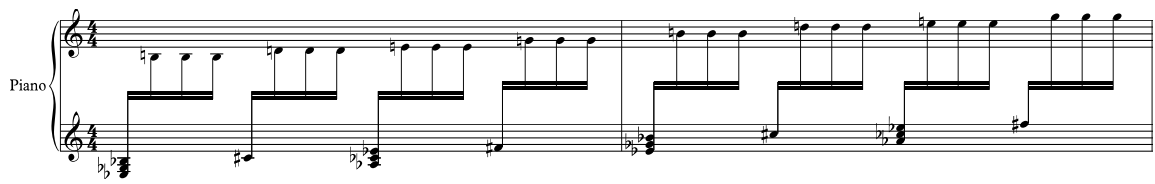
up the premise for a climactic moment of the first movement, a final attempt to exhibit the importance of chromatic harmonies.

In the second movement, chromatic harmonies frequently occur throughout. Their presence graces the accompaniment figures, in transitional sections, as well as in main bodies of ideas that are often manipulated into a mode. In figure E-3, the piccolo introduces a new melodic idea, with its recurrent emphasis on F-sharp, suggesting an exploration in the Lydian mode.

E-3 Second Movement (mm. 69-70)



E-4 Third Movement (mm. 36-37)



Chromatic gestures surge forward as triadic gesture permeate the main idea.

As the movement proceeds, less distinct chromatic ideas are carried through.

However, the chromatic implications persist in a final chromatic sweep, starting in m. 160.

E-5 Third Movement (mm. 160-166)



The beginning of the coda section.

Influence of Jazz and the Iconic Jazz Artist

Purposeful composition may involve a sincere yearning to unravel the root of one's heritage. As an American, I feel compelled to search for my own native musical language, unleashing to the melting-pot culture a genuine desire to be unique. An unfortunate tendency of being human is to exercise the innate nature of ethnocentrism, overlooking cultures different from one's own. This imprudent behavior stems from the inherent selfishness of human beings, often triggered by ignorance. This potentially

dangerous tendency haunts me like a nightmare, threatening to inject its venom into me at any given moment. To prevent this nightmare from becoming reality, I am determined to seek out ideals that elevate the soul rather than degrade the spirit; placing hope in musical creations that bring to light positive universal virtues, which transcend social and racial lines. I yearn to create the kind of music that recognizes the high price paid for human suffering and injustice throughout history. Through these trials, in which humanity endures throughout civilizations, one can truly discover the kindled spirit that may have been lost in defeated battles of the past.

A highly influential musical style of American origin, one that embodies the virtue of its people, originated in the deep south of our nation. Jazz music is uniquely an American musical idiom, but it is also a multi-cultural musical style. It belongs to the American people, a people of many origins.

George Gershwin is one of the most revered jazz musicians in America history. His distinctive fingerprints can be found in his compositions including *Rhapsody in Blue*, *Porgy and Bess*, *An American in Paris*, and many others. He possesses uncanny instincts in the cultivation a music that is distinctively American, by utilizing classical traditions to enrich the complex elements of jazz. His masterful tactics transcend ideals engulfed within popular elements, carefully evading an ephemeral stylistic trend.

Gershwin's experience in jazz began in his early years. Even though their ramifications upon his own musical style emerged gradually, it is clearly evident that growing up in a multi-cultural environment enriched his musical palette. Living in a New York neighborhood opened up his ears to all sounds: "Old music and new music, forgotten melodies and the craze of the moment, bits of opera, Russian folk songs,

Spanish ballads, chanson's, rag-time ditties, combined in a mighty chorus in my inner ear. And through and over it all I heard, faint at first, loud at last, the soul of this great America of ours."²

Gershwin's principle of capturing an American sound, extracted from every corner of the world, instilled in me a great desire to create a work that reflected something that is quintessentially American. Possessing founding ideologies that attract millions of followers from all over the globe, few places on earth enjoy such a rich fusion of musical cultures that the United States does.

In order to capture the heart and soul of America, a composer must listen attentively to all of his or her surroundings, which might include listening attentively to the chiming of the bells of a neighborhood church, the charming sounds of a jazz festival downtown, boisterous gospel singers on television, and vibrant sounds from the radio.

Not only was Gershwin's music considered quintessentially American, he also made tremendous impact internationally. His influence upon French composer Maurice Ravel confirms his global musical influence. Maurice Ravel's concerto in G Major, composed in 1931, was conceived just seven years after Gershwin's "Rhapsody in Blue." According to Howard Pollack, Ravel's concerto resembled much of Gershwin's musical style, in what could very well be considered "homage to Gershwin."³ Gershwin, however, retained a humble spirit. When Gershwin inquired Ravel about becoming his pupil, Ravel gently pointed out that studying with him would possibly cause Gershwin to write, "bad Ravel and lose his great gift of melody and spontaneity."⁴

² Howard Pollack, *George Gershwin: His Life and Work* (Los Angeles: University of California Press 2006), 137.

³ Pollack, 119

⁴ Pollack, 119

Influence of Ravel

Ravel's Concerto in G Major is a major source of inspiration for *Heatmadah*. This work by the 20th century French composer possesses an unassuming charm, one that is neither too boastful nor too humble. The solo piano part plays an inclusionary role in the first movement by supporting the orchestra instead of dominating it. From the very beginning of the work, a captivating melody emerges from the piccolo, while the piano busily engages in a series of arpeggios. Most of the strings display their whimsical role by engaging in pizzicato figures. The sense of continuity is evident from the very beginning. Little evidence of dominance of the soloist is present, and it is one of the many merits that capture the attention of audiences and performers alike.

The idea of creating democracy (community) in a concerto was evident in concerti composed in the Classical Period, particular a few concerti of Mozart, Beethoven and Haydn. To bring such concept back in the 1930's was a novel one. Revitalizing a "novelty" from the past offered a new sound for modern ears: the celebration of individuality in the democratic treatment of music is very inviting. The piano concerto, *Heatmadah* possesses many traits that reflect the ideals of this "democracy."

The work opens with a lengthy statement by the piccolo, while the piano engages in agitated figures of alternating notes between the hands. Its role, similar to Ravel's G major concerto, is not to dominate but to garnish the vivacious melody of the piccolo. While the piano persists with virtuosic fervor, the strings take on pizzicato figures in a whimsical manner. The capricious introduction is abruptly interrupted by the audacious passage of the piano in m. 11, introducing the inevitable continuation of the piccolo line

by the flute in m. 13. Similar to the writing of Ravel, the flute continues the pervasive line, followed by the winds.

Challenges and Goals

As I progressed with the instrumentation, many changes with my writing occurred. This was due to the many phases of formulating phrases, capturing the true essence of the character(s) of each movement, and bringing forth the most convincing music ideas. Making specific tempo markings for the music, designating specific articulation, dynamics, fingering, and other relevant directions for the instrumentalists throughout the composition process was vital as well.

As this was my first attempt to write for orchestra, this concerto presented many compositional challenges for me. These challenges undoubtedly prepared me for my future endeavors, as I plan to embark on more compositions for full orchestra and piano concerti.

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Piano Concerto No. 1

Heatmadah

By

Grace Xu Schott

Instrumentation:

Woodwinds:

Piccolo
Flute
Oboe
Clarinet in B-flat
Bassoon

Brass:

Horns in F
Trumpet in B-flat

Percussion

Timpani
Claves
Castanets
Triangle
Woodblocks

Strings

DURATION: ca. 20 Minutes

First Movement

Allegro

Allegro

The musical score for page 55 is written for a full orchestra. The tempo is marked **Allegro**. The key signature has one sharp (F#) and the time signature is 2/2. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horns in F, Trumpet in Bb, Timpani, and Claves. The second system includes Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horns in F, Trumpet in Bb, and Violoncello parts begin with a forte (*f*) dynamic. The Piano part begins with a mezzo-forte (*mf*) dynamic. The Contrabass part has a *pizz.* (pizzicato) marking. The score includes various musical notations such as rests, notes, and beams.

Piccolo *f*

Flute *f*

Oboe *f*

Clarinet in Bb *f*

Bassoon *f*

Horns in F *f*

Trumpet in Bb *f*

Timpani *f*

Claves *f*

Piano *mf*

Allegro

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f* *pizz.*

Piano Concerto No. 1-Heatmadah-First Movement

[illegible]

Piano Concerto No. 1-Heatmadah-First Movement

6

Piccolo

Flute

Oboe

Clarinet in Bb

Horns in F

Claves

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

Piano Concerto No. 1-Heatmadah-First Movement

9

Piccolo

Flute

Claves

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

58

The musical score for Piano Concerto No. 1-Heatmadah-First Movement, page 58, consists of seven staves. The Piccolo staff begins at measure 9 with a trill marked '8va' and a five-measure rest marked '5'. The Flute staff has a melodic line with a trill. The Claves staff provides a rhythmic accompaniment. The Piano staff features a complex harmonic structure with many accidentals. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts all have melodic lines with various accidentals and rests. The page number 58 is at the bottom center.

Piano Concerto No. 1-Heatmadah-First Movement

(8)----

11

Piccolo *f*

Flute *f*

Claves

Piano *f* *ff* *8va* *15va* *stacc.*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

14

Flute

Piano *8va* *loco* *8va* *loco* *8va* *loco*

16

Timpani

Piano *8va*

59 *loco*

Piano Concerto No. 1-Heatmadah-First Movement

19

Flute *sf* *mf* *f*

Oboe *sf*

Clarinet in Bb *f* *mf*

Bassoon *sf*

Horns in F *mf*

Trumpet in Bb *sf*

Timpani *sf*

Piano *f* *pp* *very lightly*

Violin I *pizz.* *sf* *arco* *f*

Violin II *pizz.* *sf* *arco* *f*

Viola *pizz.* *sf*

Violoncello *arco* *pizz.*

Contrabass *pizz.* *sf*

60

The musical score for measures 19-60 of the first movement of Piano Concerto No. 1-Heatmadah. The score is written for a full orchestra and piano. The key signature is one sharp (F#) and the time signature is 2/4. The music begins at measure 19 with a forte (sf) dynamic. The piano part enters at measure 20 with a forte (f) dynamic. The woodwinds and strings provide harmonic support. The piano part features a series of sixteenth-note patterns, some marked 'very lightly' and others with a piano (pp) dynamic. The strings play a rhythmic pattern of eighth notes. The score ends at measure 60 with a forte (sf) dynamic.

Piano Concerto No. 1-Heatmadah-First Movement

25

Flute

Oboe

Clarinet in B \flat

Trumpet in B \flat

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano Concerto No. 1-Heatmadah-First Movement

30

Piccolo *mf* *f*

Flute

Oboe

Clarinet in B \flat *mf*

Bassoon *mf* *f*

Horns in F

Trumpet in B \flat

Timpani *mp*

Castanets *mp* 3 8va

Piano *mp*

Violin I arco *mf*

Violin II arco *mf*

Viola arco *mf* *f*

Violoncello arco *mf* *f*

Contrabass *mf*

62

Piano Concerto No. 1-Heatmadah-First Movement

33

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horns in F

Trumpet in Bb

Timpani

Castanets

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

mf

mf

arco

(8)

Piano Concerto No. 1-Heatmadah-First Movement

36

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Horns in F

Trumpet in B \flat

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

arco

pizz.

f

mp

Piano Concerto No. 1-Heatmadah-First Movement

39

Piccolo

Flute

Oboe

Clarinet in Bb

Horns in F

Trumpet in Bb

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano Concerto No. 1-Heatmadah-First Movement

66

Piano Concerto No. 1-Heatmadah-First Movement

46

Flute

Oboe

Clarinet in B \flat

Horns in F

Trumpet in B \flat

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

8va

loco

Piano Concerto No. 1-Heatmadah-First Movement

51

Oboe *f*

Clarinet in Bb

Trumpet in Bb

Triangle *mp*

Castanets *mf*

Piano

Violin I *pizz.* *mp*

Violin II *pizz.* *mp*

Viola *pizz.* *mp*

Violoncello *pizz.* *mf*

Contrabass *pizz.* *mf*

68

The musical score is for the first movement of Piano Concerto No. 1-Heatmadah. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is written in 4/4 time and includes dynamic markings such as *f*, *mp*, and *mf*. The Oboe part is particularly prominent in the first four measures, playing a melodic line with accents and slurs. The other instruments enter in measure 55, with the strings and percussion providing a rhythmic foundation. The score ends at measure 68.

Piano Concerto No. 1-Heatmadah-First Movement

55

Piccolo

Oboe

Clarinet in Bb

Timpani

Triangle

Castanets

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

f

mf

69

Piano Concerto No. 1-Heatmadah-First Movement

59

Piccolo

Oboe

Clarinet in Bb

Bassoon

Horns in F

Trumpet in Bb

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

arco

f

70

The musical score for measures 59-70 of the Piano Concerto No. 1-Heatmadah-First Movement. The score is written for a full orchestra and piano. The key signature is one sharp (F#) and the time signature is 4/4. The score includes parts for Piccolo, Oboe, Clarinet in Bb, Bassoon, Horns in F, Trumpet in Bb, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows various musical notations including notes, rests, dynamics (f), and articulation marks (arco, trills). The page number 70 is at the bottom center.

Piano Concerto No. 1-Heatmadah-First Movement

64

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horns in F

Trumpet in Bb

Claves

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

f

mp

f

8va

Piano Concerto No. 1-Heatmadah-First Movement

69

Piccolo

Flute

Clarinet in Bb

Trumpet in Bb

Triangle

Claves

Piano

(8)

Violin I

Violin II

Viola

Violoncello

Contrabass

mp

f

Piano Concerto No. 1-Heatmadah-First Movement

72

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horns in F

Trumpet in Bb

Timpani

Triangle

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

73

Piano Concerto No. 1-Heatmadah-First Movement

78

Clarinet in B \flat

Bassoon

Horns in F

Timpani

Piano

Violoncello

Contrabass

freely and expressively

mp

p

mf



81

Piano

f

p

f



84

Piccolo

Flute

Piano

mp

p

rit.

74

==

==

75

Piano Concerto No. 1-Heatmadah-First Movement

96

Flute

Clarinet in Bb

Piano

Violin I

Violin II

Viola

Violoncello

p

f

3

3

p

p

p

p

76

Detailed description of the musical score: The score is for measures 96 to 100. Measure 96: Flute (treble clef) has a whole note G4, marked *f*. Clarinet in Bb (treble clef, key signature of one sharp) has a half note F#4, marked *p*. Piano (grand staff) has a triplet of eighth notes in the right hand (G4, A4, B4) and a triplet of eighth notes in the left hand (F3, E3, D3), both marked *p*. Violin I (treble clef) has a whole note G4 with a trill, marked *p*. Violin II (treble clef) has a whole note G4 with a trill, marked *p*. Viola (alto clef) has a half note G3, marked *p*. Violoncello (bass clef) has a half note G2, marked *p*. Measure 97: Flute has a whole note G4, marked *f*. Clarinet in Bb has a half note F#4, marked *p*. Piano has a triplet of eighth notes in the right hand (G4, A4, B4) and a triplet of eighth notes in the left hand (F3, E3, D3), both marked *p*. Violin I and II have whole notes G4 with trills, marked *p*. Viola has a half note G3, marked *p*. Violoncello has a half note G2, marked *p*. Measure 98: Flute has a whole note G4, marked *f*. Clarinet in Bb has a half note F#4, marked *p*. Piano has a triplet of eighth notes in the right hand (G4, A4, B4) and a triplet of eighth notes in the left hand (F3, E3, D3), both marked *p*. Violin I and II have whole notes G4 with trills, marked *p*. Viola has a half note G3, marked *p*. Violoncello has a half note G2, marked *p*. Measure 99: Flute has a whole note G4, marked *f*. Clarinet in Bb has a half note F#4, marked *p*. Piano has a triplet of eighth notes in the right hand (G4, A4, B4) and a triplet of eighth notes in the left hand (F3, E3, D3), both marked *p*. Violin I and II have whole notes G4 with trills, marked *p*. Viola has a half note G3, marked *p*. Violoncello has a half note G2, marked *p*. Measure 100: All instruments have a measure rest.

Piano Concerto No. 1-Heatmadah-First Movement

77

Piano Concerto No. 1-Heatmadah-First Movement

[illegible]

Piano Concerto No. 1-Heatmadah-First Movement

109

(8) \sim 1

Flute

Oboe

Clarinet in B \flat

Bassoon

Horns in F

Trumpet in B \flat

Claves

Piano

Viola

Violoncello

Contrabass

mf

cresc.

mp

79

Detailed description of the musical score: The score is for measures 109 and 110 of the first movement of Piano Concerto No. 1-Heatmadah. The key signature has one sharp (F#) and the time signature is 4/4. Measure 109 (labeled 109) begins with a flute entry on a half note G4 with a grace note (8) and a fermata. The oboe has a five-measure rest. The clarinet in Bb enters with a half note G3, followed by eighth-note patterns with five-measure rests, marked *mf* and *cresc.* The bassoon enters with a half note G2, marked *mf*. The horns in F and trumpet in Bb have five-measure rests. The claves play a steady eighth-note pattern. The piano part has five-measure rests in both staves. The viola has a five-measure rest. The violoncello and contrabass enter with a half note G2, marked *mp*, and play a sustained line. Measure 110 (labeled 79) continues the textures. The flute has a five-measure rest. The oboe plays a sixteenth-note pattern with five-measure rests. The clarinet in Bb continues its eighth-note pattern. The bassoon has a five-measure rest. The horns in F and trumpet in Bb play eighth-note patterns. The claves continue. The piano part remains silent. The viola has a five-measure rest. The violoncello and contrabass continue their sustained lines.

Piano Concerto No. 1-Heatmadah-First Movement

[illegible]

Piano Concerto No. 1-Heatmadah-First Movement

[illegible]

Piano Concerto No. 1-Heatmadah-First Movement

116

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

The musical score for measures 116-118 of the Piano Concerto No. 1-Heatmadah-First Movement. The Piccolo part starts in measure 116 with a forte (f) dynamic, playing a melodic line. The Flute, Oboe, Clarinet in B \flat , Bassoon, and Timpani parts are silent. The Piano part features a complex rhythmic pattern of sixteenth and thirty-second notes. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are also silent.

Piano Concerto No. 1-Heatmadah-First Movement

119

Piccolo

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

pp
pizz

pp
pizz.

pp



122

Castanets

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

3

3

Piano Concerto No. 1-Heatmadah-First Movement

[illegible]

Piano Concerto No. 1-Heatmadah-First Movement

85

Piano Concerto No. 1-Heatmadah-First Movement

86

Piano Concerto No. 1-Heatmadah-First Movement

132

Flute *f*

Oboe *f*

Bassoon

Horns in F

Trumpet in B \flat *ff*

Timpani

Castanets

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano Concerto No. 1-Heatmadah-First Movement

Musical score for measures 135-140. The score includes parts for Flute, Oboe, Trumpet in Bb, Claves, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 2/4. Measure 135 starts with a forte (ff) dynamic and a triplet of eighth notes in the Flute. Measure 136 has a forte (f) dynamic in the Oboe. Measure 137 has a forte (f) dynamic in the Claves. Measure 138 has a forte (f) dynamic in the Piano. Measure 139 has a piano (p) dynamic in the Violin I and Violin II. Measure 140 has a piano (p) dynamic in the Viola, Violoncello, and Contrabass.

Musical score for measures 139-144. The score includes parts for Flute, Oboe, Piano, Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 2/4. Measure 139 starts with a forte (f) dynamic in the Flute. Measure 140 has a piano (p) dynamic in the Oboe. Measure 141 has a piano (p) dynamic in the Piano. Measure 142 has a forte (f) dynamic in the Violin I and Violin II. Measure 143 has a forte (f) dynamic in the Viola and Violoncello. Measure 144 has a forte (f) dynamic in the Violoncello. The page number 88 is at the bottom.

Piano Concerto No. 1-Heatmadah-First Movement

89

Piano Concerto No. 1-Heatmadah-First Movement

149 8va

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

f

p

p arco

p arco

p

This musical score segment covers measures 149 and 150. Measure 149 begins with a piano part featuring a complex, chromatic arpeggiated figure in both hands. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) are silent. Measure 150 starts with an 8va (octave up) marking. The piano part continues with a similar arpeggiated texture, marked with a forte (*f*) dynamic. The strings enter with a rhythmic, eighth-note pattern, marked with a piano (*p*) dynamic. The Viola, Violoncello, and Contrabass parts are specifically marked with *p* arco (piano, arco).

==

151 (9)

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

arco

p

p

This musical score segment covers measures 151 and 152. Measure 151 begins with a piano part featuring a complex, chromatic arpeggiated figure in both hands. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) are silent. Measure 152 starts with a (9) marking. The piano part continues with a similar arpeggiated texture, marked with a piano (*p*) dynamic. The strings enter with a rhythmic, eighth-note pattern, marked with a piano (*p*) dynamic. The Viola, Violoncello, and Contrabass parts are specifically marked with *p* arco (piano, arco).

Piano Concerto No. 1-Heatmadah-First Movement

153

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass



155

Flute

Oboe

Clarinet in Bb

Trumpet in Bb

Timpani

Piano

Viola

Violoncello

Contrabass

Piano Concerto No. 1-Heatmadah-First Movement

159

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Timpani

Piano

Viola

Violoncello

Contrabass

163

Piccolo

Piano

165

Piano

168

Piano

92

Piano Concerto No. 1-Heatmadah-First Movement

93

Piano Concerto No. 1-Heatmadah-First Movement

[illegible]

Piano Concerto No. 1-Heatmadah-First Movement

214

Flute *ff* *f*

Oboe *ff* *f*

Clarinet in Bb *ff* *f*

Bassoon *ff* *f*

Horns in F *ff*

Trumpet in Bb *ff*

Timpani *ff*

Triangle *mf*

Piano *f*

Violin I *ff* *f*

Violin II *ff* *f*

Viola *ff* *f*

Violoncello *ff* *f*

Contrabass *ff*

Piano Concerto No. 1-Heatmadah-First Movement

220

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Horns in F

Trumpet in B \flat

Timpani

Triangle

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano Concerto No. 1-Heatmadah-First Movement

224

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horns in F

Trumpet in Bb

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

sf

mp

Piano Concerto No. 1-Heatmadah-First Movement

228

Piccolo

Flute

Oboe

Clarinet in Bb

Bassoon

Horns in F

Trumpet in Bb

Timpani

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

233

Piano

237

Piano

98

mp

mf

f

f

f

sf

pp

pp

pp

pp

sf

cresc.

simile

simile

Piano Concerto No. 1-Heatmadah-First Movement

240

Clarinet in B \flat

Bassoon

Piano

Viola

Violoncello

Contrabass

f

ff

8^{va}

99

The musical score for measures 240-244 of Piano Concerto No. 1-Heatmadah-First Movement. The score is written for six parts: Clarinet in B \flat , Bassoon, Piano, Viola, Violoncello, and Contrabass. Measures 240-243 show the woodwinds and strings mostly at rest, while the piano plays a rhythmic pattern of eighth and sixteenth notes. In measure 244, the woodwinds and strings enter with a forte (*f*) dynamic, and the piano enters with a fortissimo (*ff*) dynamic. The piano part includes an 8va marking and a crescendo leading to the fortissimo dynamic.

Piano Concerto No. 1-Heatmadah-First Movement

245

This musical score page contains measures 245 through 248 of the first movement of Piano Concerto No. 1-Heatmadah. The score is written for a full orchestra and piano. The instruments and their parts are as follows:

- Flute:** Measures 245-248, starting with a forte (*f*) dynamic. The melody is in the right hand, with some grace notes.
- Oboe:** Measures 245-248, starting with a forte (*f*) dynamic. The melody is in the right hand, mirroring the flute's line.
- Clarinet in Bb:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Bassoon:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Horns in F:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Trumpet in Bb:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Timpani:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Piano:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Violin I:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Violin II:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Viola:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Violoncello:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.
- Contrabass:** Measures 245-248, playing a steady eighth-note accompaniment in the right hand.

The score is written in 4/4 time. The key signature is one sharp (F#). The dynamics are marked *f* (forte) for the woodwinds and strings, and *f* (forte) for the piano.

Piano Concerto No. 1-Heatmadah-First Movement

101

Second Movement

Adagio

Piano Concerto No. 1-Heatmadah-Second Movement

Adagio
Very Expressive (Legato Throughout)

II.

Piano

p *mf* *simile*

Pno.

8 *p* *mf*

15 *p* *f* *p* *rit.* *a tempo*

23 Fl. *mp* *legato*

Pno. *mp* *p*

Vla. *pp*

Vc. *pp*

Cb. *pp*

103

Piano Concerto No. 1-Heatmadah-Second Movement

29

Fl.

Cl.

Pno.

Vla.

Vc.

Cb.



31

Fl.

Ob.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

loco

pp

pp

Piano Concerto No. 1-Heatmadah-Second Movement

The musical score continues from measure 32. Measure 33 features a piano introduction with sixteenth-note patterns in both hands. Measures 34 and 35 show the full ensemble. The Flute has a melodic line starting on G4, moving up stepwise. The Oboe plays a similar line an octave lower. The Piano provides harmonic support with chords and arpeggiated figures. The Violins I and II play sustained notes, while the Viola and Cello provide a bass line. Dynamics include *mp* (mezzo-piano) and accents are present.

Piano Concerto No. 1-Heatmadah-Second Movement

38

Fl.

Cl.

mp

Pno.

mp

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p



40

Fl.

Ob.

mf

Cl.

mf

Pno.

simile

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piano Concerto No. 1-Heatmadah-Second Movement

42

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

Picc.

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piano Concerto No. 1-Heatmadah-Second Movement

46

Fl.

Pno.

48

Fl.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Piano Concerto No. 1-Heatmadah-Second Movement

52

Fl.

rit.

Cl.

Bsn.

Pno.

a tempo

p

mf

5

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

Cb.

Piano Concerto No. 1-Heatmadah-Second Movement

58

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

110

Piano Concerto No. 1-Heatmadah-Second Movement

63

Picc.

f

5

5

Pno.

mp

3

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piano Concerto No. 1-Heatmadah-Second Movement

70

Picc. 

Cl. 

Timp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

mp

Piano Concerto No. 1-Heatmadah-Second Movement

74

Cl.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mp

113

Piano Concerto No. 1-Heatmadah-Second Movement

79

Fl.

Cl.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

83

Fl.

Cl.

Pno.

86

Pno.

Vln. I

Vln. II

Vla.

114

mp

Piano Concerto No. 1-Heatmadah-Second Movement

88

Pno.

Vln. I

Vln. II

Vla.

Vc.

cresc.

mf

mf

mf

cresc.



90

Picc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

mp

mp

mp

119

Piano Concerto No. 1-Heatmadah-Second Movement

92

Picc.

cresc.

mf

Pno.

Vln. I

Vln. II

Vla.

Vc.

116

Piano Concerto No. 1-Heatmadah-Second Movement

94

Picc.

cresc.

5

6

f

Pno.

Vln. I

5

rit.

Vln. II

5

rit.

Vla.

5

rit.

Vc.

117

rit.

The musical score is for the second movement of Piano Concerto No. 1-Heatmadah. It begins at measure 94. The Piccolo part starts with a melodic line in G major, marked with a crescendo and a quintuplet. The Piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The Violin I, Violin II, and Viola parts have a melodic line with a quintuplet and a ritardando section. The Violoncello part has a melodic line with a ritardando section. The score ends at measure 117.

Piano Concerto No. 1-Heatmadah-Second Movement

98

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

118

Piano Concerto No. 1-Heatmadah-Second Movement

104

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

119

mf

p

Piano Concerto No. 1-Heatmadah-Second Movement

111

Picc. *f*

Fl. *f*

Ob.

Cl.

Bsn. *f*

Hn. *f*

(8)-----1

Pno.

Vln. I *f* *cresc.* 8^{va}-----1

Vln. II *f* *cresc.* 8^{va}-----1

Vla. *f* *cresc.*

Vc.

Cb.

Piano Concerto No. 1-Heatmadah-Second Movement

(8) _____

Piano Concerto No. 1-Heatmadah-Second Movement

126

Pno.

accel. ff

Vln. I

Vln. II

Vla.

Vc.

Cb.

f



Tempo Primo

129

Pno.

mf

mp

Vln. I

p sub.

pp arco

mp

Vln. II

p sub.

pp arco

Vla.

p sub.

pp arco

Vc.

p sub.

pp arco

Cb.

p sub.

pp

122

Piano Concerto No. 1-Heatmadah-Second Movement

Piano Concerto No. 1-Heatmadah-Second Movement

149

Ob.

Cl.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

f

f

f

Piano Concerto No. 1-Heatmadah-Second Movement

157

Picc. *f*

Fl. *f* arco *pp*

Ob. arco *pp*

Cl.

Hn.

Pno. *mf*

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. arco *pp*

Vc. arco *pp*

Cb. arco *pp*

125

Piano Concerto No. 1-Heatmadah-Second Movement

166

Cl.

Bsn.

Hn.

Tri.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

f

173

Pno.

f

5

3

3

8va

Piano Concerto No. 1-Heatmadah-Second Movement

180

Pno.

f *p*

187

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

127

Piano Concerto No. 1-Heatmadah-Second Movement

194

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

128

Third Movement

Presto

Piano Concerto No. 1-Heatmadah-Third Movement

III

Presto

Woodwinds:

- Piccolo: *ff*, *8va*
- Flutes: *ff*, *8va*
- Oboes: *ff*, *8va*
- Clarinets in Bb: *ff*, *8va*
- Bassoons: *ff*

Strings:

- Horns in F: *ff*
- Trumpets in Bb: *ff*
- Timpani: *ff*
- Wood Blocks: *ff*
- Violin I: *ff*, *mp*, *pizz.*
- Violin II: *ff*, *mp*, *pizz.*
- Viola: *ff*, *mp*, *pizz.*
- Violoncello: *ff*
- Contrabass: *ff*

Piano:

- Staccato: *f*

Piano Concerto No. 1-Heatmadah-Third Movement

6

Fl.

Ob.

Cl.

Pno.

Vln. I

Vln. II

Vla.

131

Piano Concerto No. 1-Heatmadah-Third Movement

9

Fl.

Ob.

Cl.

Timp.

Tri.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piano Concerto No. 1-Heatmadah-Third Movement

13

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Timp.

W.B. *f*

Pno. *f*

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

133

Piano Concerto No. 1-Heatmadah-Third Movement

134

Piano Concerto No. 1-Heatmadah-Third Movement

135

Piano Concerto No. 1-Heatmadah-Third Movement

29

Fl.

Ob.

Cl.

Tpt.

Timp.

Pno.

Vln. I

Vln. II

mp

mp

136

Piano Concerto No. 1-Heatmadah-Third Movement

[illegible]

Piano Concerto No. 1-Heatmadah-Third Movement

40

Tri. *both hands*

Pno. *8va*

Vln. I *8va*

Vln. II *8va*

Vla. *8va*

Vc. *8va*

Cb. *8va*

f

15va

1 solo violin

very expressive

Tempo primo
(♩ = ca. 160)

44

Timp. *sf*

Tri. *4/4*

Pno. *f*

Vln. I *(8)* *rit.* *3* *Tempo primo* (♩ = ca. 160)

Vln. II

Vla.

Vc.

Cb. *pizz.* *mf* ₃₈

Piano Concerto No. 1-Heatmadah-Third Movement

49

Picc.

Fl.

Ob.

Cl.

Timp.

Pno.

Cb.

The musical score for measures 49-54 of Piano Concerto No. 1-Heatmadah-Third Movement is as follows:

- Measure 49:** Piccolo (Picc.) has a whole rest. Flute (Fl.) has a whole rest. Oboe (Ob.) has a whole rest. Clarinet (Cl.) has a whole rest. Timpani (Timp.) has a whole rest. Piano (Pno.) has a half note G4 (with a grace note) and a half note A4. Cello (Cb.) has a half note G2 and a half note A2.
- Measure 50:** Piccolo (Picc.) has a whole rest. Flute (Fl.) has a half note G4 (with a grace note) and a half note A4. Oboe (Ob.) has a whole rest. Clarinet (Cl.) has a whole rest. Timpani (Timp.) has a whole rest. Piano (Pno.) has a half note G4 (with a grace note) and a half note A4. Cello (Cb.) has a half note G2 and a half note A2.
- Measure 51:** Piccolo (Picc.) has a whole rest. Flute (Fl.) has a half note G4 (with a grace note) and a half note A4. Oboe (Ob.) has a whole rest. Clarinet (Cl.) has a whole rest. Timpani (Timp.) has a whole rest. Piano (Pno.) has a half note G4 (with a grace note) and a half note A4. Cello (Cb.) has a half note G2 and a half note A2.
- Measure 52:** Piccolo (Picc.) has a whole rest. Flute (Fl.) has a half note G4 (with a grace note) and a half note A4. Oboe (Ob.) has a whole rest. Clarinet (Cl.) has a whole rest. Timpani (Timp.) has a whole rest. Piano (Pno.) has a half note G4 (with a grace note) and a half note A4. Cello (Cb.) has a half note G2 and a half note A2.
- Measure 53:** Piccolo (Picc.) has a whole rest. Flute (Fl.) has a half note G4 (with a grace note) and a half note A4. Oboe (Ob.) has a whole rest. Clarinet (Cl.) has a whole rest. Timpani (Timp.) has a whole rest. Piano (Pno.) has a half note G4 (with a grace note) and a half note A4. Cello (Cb.) has a half note G2 and a half note A2.
- Measure 54:** Piccolo (Picc.) has a whole rest. Flute (Fl.) has a half note G4 (with a grace note) and a half note A4. Oboe (Ob.) has a whole rest. Clarinet (Cl.) has a whole rest. Timpani (Timp.) has a whole rest. Piano (Pno.) has a half note G4 (with a grace note) and a half note A4. Cello (Cb.) has a half note G2 and a half note A2.

Piano Concerto No. 1-Heatmadah-Third Movement

55

Fl. ff

Ob. f ff

Cl. f ff

Bsn. mf ff

Hn. mf ff

Tpt. mf ff

Timp. ff

W.B. ff

Pno. ff

Vln. I

Vln. II

Vla. ff

Vc. ff

Cb. ff

arco

Piano Concerto No. 1-Heatmadah-Third Movement

61

(8)-----|

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

W.B.

Pno.

8^{va}-----|

8^{va}-----|

Vln. I

Vln. II

Vla.

Vc.

Cb.

141

Piano Concerto No. 1-Heatmadah-Third Movement

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Piano Concerto No. 1-Heatmadah-Third Movement

75

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tri.

W.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

f

arco

mf

mf

mf

mf

arco

Piano Concerto No. 1-Heatmadah-Third Movement

80

Timp.

W.B.

Pno.

Measures 80-84. The Timp. part has a single note at measure 80. The W.B. part has a rhythmic pattern of eighth notes. The Pno. part has a complex melodic line with many accidentals and a crescendo hairpin at the end of measure 84.



85

Picc.

Ob.

Bsn.

Hn.

Pno.

Vla.

Vc.

Cb.

mf

mp

8va

pizz.

mp

mf

pizz.

mp

Measures 85-89. The Picc. part has a melodic line starting at measure 85. The Ob. part has a melodic line starting at measure 85. The Bsn. part has a rhythmic pattern of eighth notes. The Hn. part has a melodic line starting at measure 85. The Pno. part has a complex melodic line with many accidentals and a crescendo hairpin at the end of measure 89. The Vla. part has a rhythmic pattern of eighth notes. The Vc. part has a melodic line starting at measure 85. The Cb. part has a rhythmic pattern of eighth notes. The score includes dynamic markings: mf, mp, and pizz.

Piano Concerto No. 1-Heatmadah-Third Movement

90

Cl.

Tpt.

Timp.

Tri.

W.B.

Pno.

Vla.

Cb.

8va

f

3

Piano Concerto No. 1-Heatmadah-Third Movement

95

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

W.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mp

p

p

pizz.

146

p

Piano Concerto No. 1-Heatmadah-Third Movement

99

Picc. *f*

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *mf*

Bsn. *f*

Hn. *f*

Tpt.

Tim.

W.B.

Pno. *f* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. pizz.

Cb.

Piano Concerto No. 1-Heatmadah-Third Movement

103

Fl.

Ob.

Cl.

Tpt.

Timp.

W.B.

Pno.

Vln. I

Vln. II

Vla.

106

Cl.

Tri.

W.B.

Pno.

110

Picc.

Timp.

Pno.

148

8^{va} 1

Piano Concerto No. 1-Heatmadah-Third Movement

149

Piano Concerto No. 1-Heatmadah-Third Movement

120

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

150

Piano Concerto No. 1-Heatmadah-Third Movement

151

Piano Concerto No. 1-Heatmadah-Third Movement

152

Piano Concerto No. 1-Heatmadah-Third Movement

153

Piano Concerto No. 1-Heatmadah-Third Movement

151

Picc.

Fl.

Ob.

Cl.

Bsn.

Timp.

Tri.

B. D.

W.B.

Pno.

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

154

Piano Concerto No. 1-Heatmadah-Third Movement

Piano Concerto No. 1-Heatmadah-Third Movement

161

Fl. *f*

Ob. *f*

Cl. *mp* *f*

Bsn. *f*

Hn. *mf* *f*

Tpt. *f*

Timp. *f*

W.B. *f*

Pno. *p* *f*

Vln. I

Vln. II

Vla.

Vc. *f* arco

Cb. *f* arco

Piano Concerto No. 1-Heatmadah-Third Movement

169

The musical score for measures 169-173 of the Piano Concerto No. 1-Heatmadah-Third Movement. The score is written for a full orchestra and piano. The instruments and their parts are as follows:

- Fl.**: Flute, measures 169-170, *f* (forte).
- Ob.**: Oboe, measures 171-173, *f* (forte).
- Cl.**: Clarinet, measures 171-173, *f* (forte).
- Bsn.**: Bassoon, measures 171-173, *f* (forte).
- Tpt.**: Trumpet, measures 171-173, *f* (forte).
- Timp.**: Timpani, measures 169-173, *f* (forte).
- Tri.**: Triangle, measures 171-173, *f* (forte).
- Pno.**: Piano, measures 169-173, *f* (forte).
- Vln. I**: Violin I, measures 169-173, *f* (forte).
- Vln. II**: Violin II, measures 169-173, *f* (forte).
- Vla.**: Viola, measures 169-173, *f* (forte).
- Vc.**: Violoncello, measures 169-173, *f* (forte).
- Cb.**: Contrabass, measures 169-173, *f* (forte).

The score is written in 2/4 time. The key signature is one sharp (F#). The tempo is marked *f* (forte). The score is written for measures 169-173. The page number 157 is at the bottom.

Piano Concerto No. 1-Heatmadah-Third Movement

[illegible]

Piano Concerto No. 1-Heatmadah-Third Movement

178

Picc. *ff*

Fl. *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

Tpt. *ff*

Timp. *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

(ts)

8va

159